

CANYON

The regular Bay Area showcase for personal and avant-garde films.

Shows on Thursdays 8:30 PM at the San Francisco Art Institute, 800 Chestnut St., S.F. Admission \$1.75 (except June 25) For information call 332-1514. Free coffee.

'76

JUNE 3: BEST SHORT FILMS FROM THE S.F. ART INSTITUTE STUDENT FILM SHOW

These are the films which were picked by the judges during the annual student film festival in mid-May to be shown on a special program (minus the longer films which will be shown on other programs during the year). Canyon Cinematheque would like to extend congratulations to one of the best film production departments in the country. This was by far the best assemblage of student films we have ever seen.

The program, which includes both graduate and undergraduate films, is as follows:

JUNE 10: "MODELS" BY TAKA IIMURA (1972) 87 min. WITH TAKA IIMURA IN PERSON

Japan's leading avant-garde filmmaker now in residence in New York City will be in the Bay Area this week with screenings of his film and video works. Our program will feature his 1972 work *MODELS* on two reels.

Reel 1 (43 minutes): "This reel concerns real time rather than movie (edited) time. Picture and sound try to define each aspect of time. The picture (number, lines, etc. — except titles) and sounds are handwritten or scratched directly on the film consisting of only black and white (clear stock)."

Reel 2 (44 minutes): "The reel concerns logic (and non-logic) in film. It tries to define some aspects of logic in time. The picture (numbers, lines, etc.

SECONDS PASSING & LIGHT DANCING by Thom Leeson (4 min.); PRINT by Mark Baptista (6 min.); UNCLE BEEP-BEEP by John Newton (1 min.); FOOTLIGHTS by Virginia Giritlian (10 min.); SNAPSHOT IN OMAHA by Frederick Fox (3 min.); HIDE AND SEEK by Frederick Fox (5 min.); FRIDAY THE 13TH by Mark McGowan (6 min.); U-DRIVE, 12 SECONDS SILENT, and PENCIL DRAWINGS FOR THE LIVING ROOM by David Haimson (4 min. total); DANCE FILM by Margaret White (6 min.); WHITE NIGHT by

except titles) and sound are handwritten or scratched directly on film consisting of only black and white (clear stock). —T.L.

"These two reels of *MODELS* I think are unusually important works. You are certainly one of the filmmakers to so explicitly direct your effort to the amazing aesthetic question of the internal calibration of consciousness. It is a work which so completely bares the brain of its receiver that the total life message can transmit across the thread of your work directly, without complication, or artifice of diversion. Such complete communication has crossed the boundaries of embarrassment and speaks in a voice of convincing spirituality...."

—Tony Conrad, in a note to Iimura, 2/20/74

"In Japanese, 'movie' is called 'eiga' which literally means 'reflected picture'. This indicates how the man who adapted the word into Japanese

Jonathan Slon (10 min.); CIRQUE MEMOIRE by Larry Huston (6 min.); PAWN SYNDROME by Margo O'Connor (4 min.); SELF CONDUCTOR by Craig S. Zukowski (7 min.); TEN'SE INTEN-T by Mitch Yarmark (3 min.); IN THE PANTS OF THE UNIVERSE, and RHEE by Mitch Yarmark (1 and 2 min.); AS SQUARE AS YOU DARE by Ed Jones (12 min.); SOCCER by Jorge Colaizzo (1 min.)

Plus Open Screening afterwords.

regarded movies originally. In English, we say 'motion picture' which literally means picture with motion. I prefer the word 'eiga: reflected picture' to 'motion picture'.

"Reflected picture emphasizes a state—not a motion—a state where a picture is reflected through light—not a picture which moves. In such a state, motion could be involved since it covers all situations including motion and non-motion: still...."

"I recall a lantern which I saw at a village festival in Japan in my childhood. A lantern covered with screens on which shadows of paper fishes revolved. It was the first time I saw a 'movie'. In fact, the word 'reflected picture', I believe, is deeply rooted in the traditional shadow-picture which had (and has) existed in the East long before movies were invented.... In Japan, the term 'reflected picture' seems to put more emphasis on a state. My works are a state where film is reflected." —T.L.

JUNE 17: LOUIS HOCK WITH LOUIS HOCK IN PERSON

Seeing Louis Hock's *STUDIES IN CHRONOVISION* in a Texas-Bay Area group show at the S.F. Museum of Modern Art earlier this year prompted this show tonight. We simply had to see more. His autobiography reads thus: "Born to Los Angeles, Formed in Arizona, Educated in Chicago, Currently living & working in Tucson."

STUDIES IN CHRONOVISION (1975) 22 min.

"Motion picture emulsion/light sk/etches constructed over the past five years investigating temporal composition via single frame-time lapse techniques: light struck metronomes, 20th century dust from a Mayan dream, horology complete with coordinates, Kodak vs. Timex." —L.H.

SILENT REVERSAL (1972) 12 min.

"An illustration of the Chicago 'eLevated' milling its oblivious participants, creating eye music. Special Instructions: the film is constructed so that it never be rewound: a projectionist's dream." —L.H.

"A complex of reversals and inversions, *SILENT REVERSAL* subverts in different ways the illusion of spatio-temporal continuity. The most dramatic of these reversals is the actual reversal of the film in the projector—after Part I, the projectionist flips over the film and projects its other side. The use of double-8mm film and the alignment of the sprocket holes in a particular way

results in a different succession of images.... As much as anything... it is about its own structure and the process of its perception. Mazelike, it must be 'negotiated' mentally. Its solution is the apprehension of a structure of elegant complexity." —Whitney Museum of American Art

STILL LIVES (1975) 20 min.

"September 23, 1973 a motion picture camera shooting through a portal in an adjacent church began accumulating images of an Arlington, Texas, shopping area at the rate of one frame per hour, 24 hours a day.

"September 22, 1974, the camera was stopped.

"Meteorological fluctuation, this planet's revolution (solar and axial) and the palpable notation of the human attendants are transposed from slow daily change into perceptible, visual rhythms. The act of metamorphosis, still hinged on its natural cycles, becomes paramount to the visual arena in which this activity takes place. Space, the image frame, becomes a manifestation of time. Three windows are set to this melody.

"S.L. is the 1st part of a triptych/trilogy utilizing an image structure; conceptually parallel to Mayan Indian chronological cosmogenesis." —L.H.

ZEBRA (1973) 18 min.

"A visual keening for the 'quagga which has been exterminated'. A silent dirge for lost friends and compatriots; shadows up against the wall, light from the tombs." —L.H.

Plus a recently completed film, title unknown at this time.



ZEBRA

JUNE 24: FILMS FROM THE THOMAS BROTHERS STUDIO WITH THE ARTISTS IN PERSON

For about two years now, the Thomas brothers have been active in the production of the films of George Kuchar and Curt McDowell. This evening's program will reveal the distinct styles of Charles and John Thomas and features the premiere of a new film by George Kuchar.

FOSTER AND FESTER by John Thomas (1976) 65 min.

A slapstick tragedy of Backstage Passion in a San Francisco tuna promotion firm. Written by Geoffrey O'Gara and John Thomas and starring Bob Hoholek, Mitchell Grass, George Kuchar, Curt McDowell, and Ainslie Pryor, with music by John Stafford and The Bourbon Street Irregulars.

BACK TO NATURE by George Kuchar (1976) 15 min.

His newest film, shot in Death Valley and San Francisco, starring Virginia Giritlian, John Carney, Curt McDowell, and Barbara Linkevitch.

ISLANDS by Charles Thomas (1976) 11 min.

Shot in Hawaii this spring.



John Thomas shooting *FOSTER AND FESTER*

FRIDAY JUNE 25: "THUNDERCRACK" (1976) 155 min. BY CURT McDOWELL Back By Popular Demand SPECIAL PRICE \$2.50

WITH CURT McDOWELL IN PERSON

Script and lighting by George Kuchar

"*THUNDERCRACK* was conceived as a tour de force in the porno genre. What actually came out was a work so demented, weird, and of course joyously dirty that the porno houses, with their emphasis on clean, high-performance inhuman sex machines (simply a carry-over from the old puritanical mores), would not show it. *THUNDERCRACK* is, in short, a work of art—upper or lower case 'A' as you please. The audience at our unannounced sneak premiere in February loved it, and since then we have had many requests to show it again. So here it is, 2 1/2 hours of incredible emotional turmoil and deepfelt belly laughs. The scene with George Kuchar and the gorilla was so beautiful and tender I could have cried." —Carmen Vigil



George Kuchar and Marion Eaton in *THUNDERCRACK*

JULY 1: MORE RECENT BAY AREA FILMS

MRS. FRANKLIN WANTS TO SEE YOU by Wolf Zimmerman & The Overland Vegetable Stagecoach (1975) 6 min.

"Don Novello takes off his Father Sarducci robes and becomes 'Mr. Rossi', a less than ambitious employee, whom YOU (via subtitles) get to fire." —W.Z.

EXTRAORDINARY POWERS by Michael Wiese (1975) 11 min.

"An homage to the grace and discipline of track and field athletes... *EXTRAORDINARY POWERS* is primarily concerned with the spiritual and philosophical value of sports." —Kevin Thomas, *L.A. Times*

WORKING CLASS by Al Wong (1976) 13 min.

BARBARA, A FABLE by Virginia Giritlian (1976) 7 min.

"Romantic visions as seen through the eyes of changing young women." —V.G.

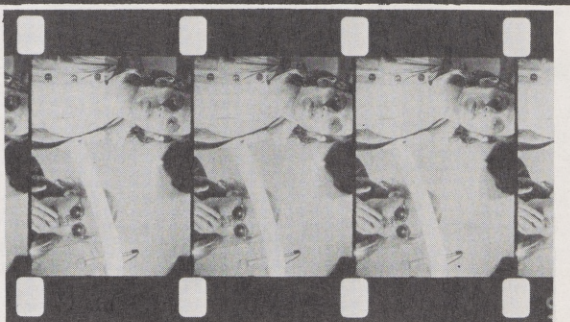
ANDY WARHOL'S UNFINISHED SYMPHONY by Babeth (1976) 22 min.

"Starring George Kuchar and Robert Mondini. Dealing with alienation, I tried to express people's need of being 'in touch,' using archetypes of the American landscape." —Babeth

REMEMBER TOMORROW by George Kuchar (1976) 35 min.

Starring Bab Ette and Chuck Hood

Plus Open Screening afterwords



ANDY WARHOL'S UNFINISHED SYMPHONY by Babeth

JULY 8: 16mm FILMS BY LENNY LIPTON WITH LENNY LIPTON IN PERSON

Lenny Lipton has been a well-known Bay Area filmmaker since the mid-60's. For the last three years he has been working almost exclusively in super 8mm, but he has quite a large body of earlier 16mm work from which he has made a selection for this evening's program. He is also well-known as a writer of two definitive books on filmmaking technique and is now teaching a film workshop at the Berkeley Film Institute. This evening's program includes:

HAPPY BIRTHDAY LENNY (1965) 8 min.)

"Mother explains the nature of her love. (File under neurosis.)" —L.L.

MY LIFE, MY TIMES (1955-70) 11 min.

"An 11-minute slide show from a young lifetime of snapshots made by Lenny Lipton, featuring family, girlfriends, and various big-city scenic eyesores—all accompanied by music like 'Listen to the Mockingbird,' 'There's a Tavern in the Town,' and a Stephan Foster medley. The film must have taken equal parts of affection and chutzpah, and it is perhaps too private really to deserve (or require) a public."

—Roger Greenspun, N.Y. Times, 11/12/71

BELOW THE FRUITED PLAIN (1966) 9 min.

"...set in Mexico in the sandal shop of Ubald, a peasant craftsman. The camera enters the shop and moves in on Ubald as he makes a pair of

sandals for some tourists. Meanwhile, the soundtrack gives a dialogue between an uptight American couple. The man in particular (George Kuchar's voice) is truly an American horror as he puts down Mexico, Ubald, and his own wife whom he obviously hates."

—Richard Milner, *Berkeley Barb*

PEOPLE (1969) 3 min.

"The Red Mountain Tribe hangs out in my backyard." —L.L.

DOGGIE DINER AND THE RETURN OF DOGGIE DINER (1969) 7 min.

CORNOCOPIA (1968) 8 min.

"TV's image raised to a fever pitch to help reveal the chaotic nature of the medium. A driven flux of electronic icons, building in intensity." —L.L.

FAR OUT, STAR ROUTE (1971) 64 min.

"I have seen many 'life-style' movies, and there are many I'll never see, but from those that I've seen, Lipton's strikes me as one of the most memorable. Something very real comes through, a way of life as expressed through a series of situations, scenes, and incidents... *FAR OUT, STAR ROUTE* is a very personal anthropological/ethnographic notebook that will remain a valuable document, and it will make some people feel good when they see it." —Jonas Mekas, *Village Voice*



CINEMATHEQUE